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CAMERA SCRIPT

23/64/3135

"DR. WHO AND THE SENSORITES"

SERIAL 'G'

EPISODE 1

'STRANGERS IN SPACE'

by

Peter R. Newman

Producer Verity Lambert
Director Mervyn Pinfield
P.A. David Conroy
A.F.M. Valerie McCrimmon
Secretary Cordelia Crawshaw

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Make-Up Sup: Jill Summers
T.O.M. Mark Lewis
Lighting Sup: Peter Murray
Sound Sup: Les Wilkins
Vision Mixer Clive Doig
F.A. Bernard Havard
Crew TEN

DESIGNER: RAYMOND CUSICK

CAMERA REHEARSAL - FRIDAY 29th MAY 1964 - T.C.3.

Camera reh. (with TK-6 from 10.30am)	10.30 am	-	1.00 pm
LUNCH	1.00 pm	-	2.00 pm
Camera reh.	2.00 pm	-	7.00 pm
TEA BREAK (Approx.) (PHOTO-CALL)	3.45 pm	-	4.15 pm
DINNER	7.00 pm	-	8.00 pm
Line-up	8.00 pm	-	8.30 pm

RECORDING: VT/T/22283: 8.30 pm - 9.45 pm

Transmission: 20th ~~July~~ 1964: 5.15 - 5.40 pm

JUNE

TX
1964

(ii)

CAST LIST

DOCTOR WHO WILLIAM HARTNELL
IAN CHESTERTON WILLIAM RUSSEL
BARBARA WRIGHT JACQUELINE HILL
SUSAN FOREMAN CAROLE ANN FORØ
JOHN STEPHEN DARTNELL
CAROL ILONA RODGERS
MAITLAND LORNE COSSETTE
SENSORITE ANTHONY ROGERS

TECHNICAL REQUIREMENTS

4 Pedestals
4 Booms
4 C 28 mics
Moving & Still B.P.
6 monito rs
1 27" monitor
Grams
Cut keys
Foldback
Roller Caption Machine
2 12" x 9 " Caption stands
Compressed air
TK - 6

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(iv)

PAGE SCENE#		SHOTS	DESCRIPTION		TIME CAMS/BOOMS	
36	18	67-74	Int. CORRIDOR I	Night	1G, 3E, 2B	C2
4 1	TELECINE 2 CU CUTTER SCORING METAL					
42	19	75	Int. COMPARTMENT I	"	2C	A2
42	TELECINE 3 CU CUTTER SCORING METAL					
42	19A	76	Int. COMPARTMENT I	"	2C	B1, A2
45	20	77	Int. CORRIDOR I	"	3E	C2
46	21	78-83	Int. COMPARTMENT I	"	1F, 2A, 2D, 4A	B1
ROLLER CAPTION					3	

B.P. RUNNIN G ORDER

PAGES	SCENES	STILL B.P.	MOVING B.P.
5-14	2.4.6	SLIDE 1 (Starry sky)	
17-18	6		B.P.1 (Rocking sky)
18-19	6	SLIDE 2 (Sense sphere distant)	
19-20	6	SLIDE 3 (Sense sphere mid distant) T	
22-23	6		B.P.2 (Sense sphere approach; pass)
23	RECORDING BREAK T		
23-26	7	SLIDE 1 (Starry sky)	
29-31	11	SLIDE 1 (Starry sky)	
43-45	19		B.P.3. (Sensorites crossing sky)
46-49	21	SLIDE 1 (Starry sky)	

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JBP

"DOCTOR WHO"

THE SENSORITES

by

Peter R. Newman

EPISODE 1 - "Strangers in Space"

F.I. CAM

SUPOSE CAM

Opening
Sequence:

1.	2	X	1. INT. TARDIS. CONTROL COLUMN.
			/BOOM A1/
		3-shot	
		WHO/BARBARA/	GRAMS
		IAN	Tardis operating
			hum.

(1 next)

On 2: shot 1

IAN: We could have landed on top of something.

DOCTOR WHO: Yes.

BARBARA: Or inside so mething.

(HOLD ON THEM FOR EFFECT OF BARBARA'S WORDS)

2. 1 A 33°
CU Instrument

(NEW ANGLE ON ROUND DIAL ON CONTROL COLUMN. IT HAS A LIGHT TRAVELLING AROUND IT.

SUP CAPTION
Strangers in Space.

MIX CAPTION
Written by Peter R. Newman.

DOCTOR'S HAND SHOWN TAPPING NEAR THIS DIAL)

FADE CAPTION

DOCTOR WHO: Everything says the ship has stopped but this.

WHO 'S hand in shot
Pan up with WHO'S hand pulling back to 3-shot SUSAN/WHO/IAN.

SUSAN: What did you mean, Barbara, 'in side something'? An animal?

IAN: Perhaps that's why we still appear to be moving.

BARBARA in L

BARBARA: What about the scanner, Doctor?

It was

INTERFERENCE SLIDE ON SCANNER

DOCTOR WHO: Covered with static. Try it again, Susan.

3. As t hey look up
4 On Scanner

(SUSAN PRESSES SWITCH.

CUT TO FULL FRAME OF STATIC) GRAMS
Static

4. 1 A 33°
4-shot a/b

IAN: Could be caused by an unsuppressed motor.

DOCTOR WHO: Yes, or a magnetic field.

On 1: shot 4

SUSAN: Shall we look outside?

DOCTOR WHO: I won't be happy until this mystery's solved.

BARBARA: I sometimes wonder why we go out of the Ship at all.

DOCTOR WHO: You're thinking of your last experience with the Aztecs.

Let BARBARA go L. BARBARA: No, I've got over that now.

Push in with
IAN
Hold IAN R of
screen 3-shot
SUSAN/WHO/IAN

IAN: Well, of course, we're different people to when we first started with you, Doctor.

SUSAN: Grandfather and I were talking about that before you both came in just now. How much you've both changed.

BARBARA in L BARBARA: We've all changed.

SUSAN: Oh, Have I, do you think?

BARBARA: (SMILING) Yes, Susan.

DOCTOR WHO: What started out as mild curiosity in a junk yard, has become a spirit of adventure.

IAN: Yes, but it's more than that, isn't it? I mean, we've had some pretty rough times but it still doesn't stop us. It's a wonderful thing, this Ship of yours, Doctor. It's taken us to prehistoric men ... Daleks ...

Push in panning
L. Losing IAN R.

SUSAN: Marco Polo ... Marinus ...

BARBARA: And the Aztecs ...

On 1: s hot 4

DOCTOR WHO: And that extraordinary quarrel I had with the English King, Henry the Eighth (HE LAUGHS) He threw a beef-bone at me.

BARBARA: What did you do?

DOCTOR WHO: Threw it back, of course! "Take them to the Tower", he shouted. That's why I did it, you know.

SUSAN: The Tardis was inside the Tower of London.

DOCTOR WHO: Ah, but that was before your time, of course, wasn't it, yes. Yes, I love my Ship. But I e t's get on with this problem, eh? Open up the doors, Susan.

IAN: Checked everything?

As SUSAN moves L
to lever Pan R to
take in IAN

(SUSAN PRESSES
DOOR SWITCH)

DOCTOR WHO: Plenty of good air.
Temperature normal.

BARBARA: Just the unknown then.

Track in holding
them to doors,
Panning R at end
of track to shoot
through doors.

DOCTOR WHO: Precisely.

After WHO has turned
to SUSAN -

T

RECORDING BREAK - STOP RUNNING

(1 next)

CAMS: 1B;1C;1D;1E;
2A;4A.

5. 1 B 33°
4-shot SUSAN/
BARBARA/
WHO/IAN. 2. INT. COMPARTMENT ONE. SATELLITE
SHIP. NIGHT. /BOOM A2/

STILL B.P.
SLIDE I

(SHOT, IF
POSSIBLE, OVER
THEIR SHOULDERS
TO REVEAL PILOTS'
DECK OF A SPACE
SHIP. THE NOSE
OF IT.

GRAMS
Q 1A

TWO PEOPLE ARE
SLUMPED IN
THEIR CHAIRS,
THEIR BACKS TO
THE FOUR TRAVELLERS.

BANKS OF COMPUTERS,
AND ALL MANNER OF
MECHANICAL AND
ELECTRICAL DEVICES
ARE SPREAD ABOUT.
DOCTOR WHO AND
THE OTHERS MOVE
TOWARDS THE BODIES)

DOCTOR WHO: Shut the doors Susan.

Pan SUSAN L & R
back to 4-shot
SUSAN/BARBARA/
WHO/IAN

SUSAN IS CAREFUL
TO CLOSE THE
DOORS OF THE
SHIP BEHIND HER)

DOCTOR WHO: Careful now.
There's been some catastrophe
here.

Pan group R.

6. 2 A 33°
6-shot IAN/
BARBARA/MAITLAND/
WHO/SUSAN/CAROL /BOOM BL/

FINALLY THEY ALL
GROUP AROUND THE
TWO COLLAPSED
FIGURES.

On 2: shot 6

(1 to C)

THEY EXAMINE
MAITLAND FIRST.

THEN IAN LOOKS
AT BARBARA)

IAN: Dead.

GRAMS
Q 2

(THEY TURN THEIR
ATTENTION TO
THE OTHER
FIGURE.

As SUSAN turns to
CAROL

SUSAN TAKES OFF
THE HEAD
COVERING)

7.

4 A

Single CAROL

Pull back as
others come into
shot-5 shot
IAN/SUSAN/WHO/
CAROL/BARBARA.

SUSAN: This one's a girl.

(BARBARA EXAMINES
CAROL. THEN SHE
STRAIGHTENS UP)

BARBARA: I'm afraid she's the
same. What can have happened
to them. I can't see any
wound or anything.

IAN: Suffocation, Doctor?

DOCTOR WHO: I never make
uninformed guesses, Chesterton
but that's one answer,
certainly. Dear, dear, dear.
She's only a few years older
than Susan.

SUSAN: Grandfather. I think
we should go back into Tardis.

GRAMS
Q 3

(DOCTOR WHO GIVES
A DARTING LOOK
AT HER)

DOCTOR WHO: Why?

(2 next)

On 4: shot 7

Let SUSAN go

SUSAN: I don't know. I
feel ... There's something
about this ...

BARBARA: Yes, I can sense
something too.

IAN: You mean,

whatever it was killed them
could kill us.

GRAMS
Q 4

DOCTOR WHO:
Chester-ton, Notice anything
abo ut this watch - / Neither
of them is working.

8. 2 A 24°
WHO/SUSAN/
MAITLAND/IAN.

(BARBARA LOOKS
AT THE
WATCHES ON
MAITLAND AND
CAROL'S WRISTS)

BARBARA in R.

These are the non-winding kind.
Movement of the wrist
to re-charge the spring
for 24 hours.

IAN: Both watches have stopped
at about 3.0 o'clock.

DOCTOR WHO: ... suppose we
say that the watches have just
stopped. That means the last time
their wrists moved was at least
24 hours ago.

WHO/SUSAN/
MAITLAND/
BARBARA /IAN

SUSAN: But he's still warm,
Grandfather.

BARBARA: Then they
have only just died.

DOCTOR WHO: Doesn't make sense,
does it? Yet the facts are all
here. I think it would be wise
to return to the Tardis and leave
this place. We can do nothing
for these people.

(1 next)

On 2: shot 8

BARBARA: We can't even bury them.

9. 1 C 33° Group shot
SUSAN & BARBARA
cross out L.
Hold 3-shot
WHO/IAN/MAITLAND.

(THEY LOOK ABOUT
THEM FOR A SECOND AND
THEN THEY START TO GO
BACK TO THE TARDIS)

DOCTOR WHO: Open the door Susan.

WHEN THEY HAVE
MOVED AWAY SOME
YARDS, A SMALL
CRASH BEHIND THEM
MAKES THEM SPIN
AROUND.

MAITLAND FALLS
FORWARD

GRAMS
Q 5

10. 2 A 24°
Single MAITLAND

SHOW MAITLAND'S
HEAD BEGINNING
TO WEAVE FROM
SIDE TO SIDE
SLIGHTLY, A SLOW
SHAKING MOTION, AND PARTIALLY
SITS UP
THE FOUR
TRAVELLERS STARE
AT THIS SIGHT
IN FEAR AND
BEWILDERMENT)

11. 1 C 33°
3-shot WHO/IAN/
MAITLAND a/b

IAN: But ... He was dead ...
his heart wasn't beating.

12. 2 A 24°
Single MAITLAND
IAN/WHO/BARBARA
in L.

(MAITLAND'S EYES
FLICKER OPEN.
HE LOOKS FROM
ONE TO THE OTHER)

MAITLAND: I want ... I want ...
over there ...

(1 to D)

(HE HAS NODDED
BEHIND HIM)

IAN: What is it.
(cont ...)

On 2: shot 12

(MAITLAND TURNS
TO IAN)

IAN: (cont) Where ...? What ...?

MAITLAND: Behind you ...
behind ... (cont ...)

Pan IAN L to
shelves

(IAN NOTICES A
RACK AGAINST
THE SHIP'S
'BULKHEAD.'

13. 1 D 9°
Single IAN

HE TOUCHES THE
INSTRUMENTS HANGING
FROM THE RACK ONE BY ONE)

IAN: What? This?

AS HE POINTS
TO A STEEL BOX
THE SIZE OF A
MATCH BOX,
MAITLAND CALLS
OUT)

14. 2 A 9°
CU MAITLAND

MAITLAND: Yes -- that!

15. 1 D 9°
Single IAN
a/b

(IAN TAKES THE
SMALL BOX FROM
THE RACK.

GRAMS
Heart beats

16. 2 A 24°
Single IAN
Pan him R to 5-
shot IAN/SUSAN/
MAITLAND/WHO/
BARBARA.

MAITLAND TAKES
IT FROM HIM
AND HOLDS IT
AGAINST HIS
CHEST.

HE MAKES AN
ASTONISHING
RECOVERY. HE
SITS UP AND RUNS
A HAND OVER HIS
EYES.

THEN HE SHAKES
HIS HEAD AND
SPEAKS MUCH
MORE FORCEFULLY)

(4 next)

On 2: shot 16

MAITLAND: (cont) Carol. Place this against Carol's chest.

(DOCTOR WHO'S
PARTY EXCHANGE
GLANCES, THEN
BARBARA LEANS
FORWARD)

BARBARA: I'm sorry. Carol -
is dead.

(BLANK ASTONISHMENT
IS ON MAITLAND'S
FACE, THEN
STRANGELY, HE
SMILES)

MAITLAND: Please. Do as I
ask.

17. 4 A 24°
2-shot CAROL/
BARBARA

(BARBARA DARTS
A PUZZLED LOOK
AT IAN, TAKES
THE BOX, MOVES
TO CAROL, AND
PLACES IT
AGAINST THE
GIRL'S CHEST.

GRAMS
Heart beats

AT ONCE CAROL
BEGINS TO
RALLY)

18. 2 A 33°
Group shot

IAN: She - was dead.

SUSAN: Grandfather, what can
be in that box ...?

MAITLAND: That box is a
heart resuscitator. When you
found us, we were in a long
sleep, but we weren't dead.
My name is Maitland. This is
Carol Richmond, my co-astronaut.

(1 next)

(CAROL, HELPED BY
BARBARA, MOVES
TOWARDS THEM)

On 2: shot 18

- 10 A -

DOCTOR WHO: Tell me, are you from the earth?

MAITLAND: Yes

BARBARA: So are we. How's it looking these days?

CAROL: Earth do you mean?

BARBARA: Yes.

CAROL: Too much air-traffic.

IAN: Oh³ They got it off the streets, did they?

MAITLAND: You might say that, yes.

IAN: Barbara and I both come from London.

(CAROL & MAITLAND
EXCHANGE GLANCES)

IAN: Is Big Ben still on time?

MAITLAND: What century do you come from? The twenty-first perhaps?

BARBARA: No, the twentieth.

MAITLAND: I see.

CAROL: Who was Big Ben?

Push in to
lose CAROL & SUSAN
R.

(PAUSE - REACTION IAN
AND BARBARA)

4-shot IAN/BARBARA/
MAITLAND/WHO

BARBARA: It's a huge clock. Near Westminster Abbey.

(1 next)

(CAROL LOOKS AT MAITLAND
BEWILDERED)

- 10 A -

On 2: shot 18

MAITLAND: You see, The whole lower half of England is called Central City now. There hasn't been a London for four hundred years. We come from the twenty-eighth century.

(PAUSE AS IAN AND
BARBARA DIGEST THIS
INFORMATION)

19. 1 D 9°
CU CAROL

CAROL: (EVENTUALLY) Captain Maitland. These people should leave us at once.

20. 2 A 33°
Group shot
a/b

MAITLAND: Yes. You will have to.

IAN: But there's so much we want to know.

MAITLAND: (ADAMANTLY) There's only danger here for you.

(1 to E)

BARBARA: Danger ... ? What sort of danger?

MAITLAND: It's better that you don't know what happened to us.

(CAROL AND
MAITLAND SEEM
STRANGELY
RELUCTANT TO
TALK)

(1 next)

ON TO PAGE 12

- 12 -

On 2: shot 20BARBARA: Perhaps we can help.you¹

DOCTOR WHO: Oh, no, ho, we
can't do that.
I've learned not to
meddle in other peoples'
affairs.

(IAN LAUGHS)

DOCTOR WHO: Don't be absurd,
Chester²ton. There isn't an
ounce of curiosity in me.
(TO MAITLAND) Now, sir. Tell
me why you're in danger?

21. 1 E 16°
CU MAITLAND

MAITLAND: I'll try to explain.
Out there is a planet which
we call the Sense-Sphere.
The creatures on it, the
Sensorites, have always
prevented us from leaving this
area of space.

22. 2 A 9°
CU WHO

DOCTOR WHO: You mean they have
some sort of control over
your craft?

23. 1 E 16°
CU MAITLAND

MAITLAND: Exactly. (SLIGHT
PAUSE) But - it's not that
simple. They don't only
control our craft - they
have some influence over us
as well.

24. 2 A 9°
CU WHO

DOCTOR WHO: You mean hypnotic
influence, do you?

(1 next)

- 12 -

On 2: shot 24

(OOV)

MAITLAND: / No, I do not mean hypnotic influence.

DOCTOR WHO: What then?

25. 1 E 16°
CU MAITLAND

MAITLAND: Somehow, they have some control over our brains. They are hostile, these Sensorites, but in the strangest possible way. They won't let us leave this space area, yet they don't attempt to kill us. /

26. 2 A 16°
2-shot CAROL/
SUSAN

SUSAN: What had happened when we found you?

(1 to D)

CAROL: The same thing that's happened many times before. The Sensorites had put us into the long sleep that has the appearance of death, but they made no effort to actually destroy us. /

27. 1 D 33°
Group shot

MAITLAND: Far from it. We both have very hazy recollections of them returning to our ship from time to time to actually feed us.

IAN: Doesn't add up at all.

CAROL: This is why you must leave us at once.

(SLIGHT PAUSE)

28. 2 A 9°
CU MAITLAND

MAITLAND: The Sensorites may try to prevent you from leaving.

CAM: 3A

29. 3 A 16°
CU hand on
Telephone
box

/ BOOM A2

3. INT. TELEPHONE BOX

GRAMS
Q 6

(1 next)

On 3: shot 29

(C.U. OF TELEPHONE
BOX DOOR.

SHOW HOLDER AND
CURVED PIECE
OF WIRE MOVING
AROUND THE LOCK
ON THE DOOR)

GRAMS
Q R.P.10

CAMS:1D;2A

30. 1 D 16° 4. INT. COMPARTMENT ONE. /BOOM B1/
3-shot BARBARA/
CAROL/SUSAN. CHANGE FROM
SLIDE F to
MOVING B.P.I

BARBARA: I can smell
something burning.

31. 2 A 24° SUSAN: Yes, so can I. /

3-shot IAN/WHO/
MAITLAND

MAITLAND: You mustn't delay any
more.

IAN: Doctor, I'm inclined to
agree with them. But isn't
there anything we can do for
you?

32. 1 D 16° MAITLAND: Nobody can help us. /
3-shot BARBARA/
CAROL/SUSAN a/b (SUSAN PULLS AT HER
GRANDFATHER'S SLEEVE)

SUSAN: Could we take them
with us.

(MAITLAND HEARS
HER AND BEFORE
THE DOCTOR CAN
ANSWER, HE SPEAKS:)

MAITLAND: We cannot leave the
ship.

CAROL: (SLOWLY) You see,
there's John to think of too.

(2 next)

JBP

- 15 -

On 1: shot 32

DOCTOR WHO: John?

33. 2 A 24⁰
3-s hot IAN/
WHO/MAITLAND.
BARBARA in R.

IAN,
BARBARA: / There is something
burning!

IAN: You're right. You
haven't got anything that's
shorting anywhere, Maitland,
have you?

MAITLAND: That isn't possible.

34. 3 A 16⁰ 5. INT. TELEPHONE BOX. / BOOM A2
CU Hand.

GRAMS
Q 7

Q R.P.10

(C.U. ON
TELEPHONE BOX
DOOR.

SENSORITE HAND
(ONLY) TAKES
OUT LOCK.

SMALL PUFF OF
SMOKE ISSUES
OUT OF HOLE
(WHERE LOCK WAS)

35. 1 D 24⁰ 6. INT. COMPARTMENT ONE. / BOOM B1
4-shot IAN/
WHO/BARBARA/
MAITLAND

BARBARA: I think it's coming
from that Direction, Ian.

(BARBARA STARTS
TO MOVE AWAY
FROM THE OTHERS,
TRYING TO
DISCOVER THE
SOURCE OF THE
SMOKE)

BARBARA & IAN
Out L.

- 15 -

JBP

- 16 -

On 1: shot 35

Pan R with WHO
Taking in CAROL
and SUSAN

DOCTOR WHO: You have more
crew aboard, I take it.

(CAROL NODS)

MAITTLAND: You must go. Leave
us.

DOCTOR WHO: It seems to be
all we can do. Goodbye sir.
Goodbye, my child. Come along.

(OOV)

BARBARA: / It's stronger down
here.

Pan WHO L then
continue pan with
SUSAN holding 3-shot
SUSAN/BARBARA/IAN

WHO in R.

(IAN JOINS HER
ANXIOUSLY.

SUSAN RUNS PAST
THEM TO THE
SHIP)

BOOM A2

SUSAN: It's here somewhere.

(THE DOCTOR
HURRIES TO
THE SHIP)

(3 to B)

DOCTOR WHO: It's from the Tardis.
Is it coming from
inside!? Open up, Susan and
let's see. Quickly ...

SUSAN: Grandfather

GRAMS
Q 8

(SUSAN'S HAND WITH THE
KEY MOVES TO THE LOCK)

SHE GIVES A
LITTLE CRY
OF ASTONISHMENT.

THE DOCTOR BENDS
DOWN AND EXAMINES
THE HOLE WHERE
THE LOCK WAS)

(3 next)

DOCTOR WHO: Gracious! The
lock's gone.

- 16 -

JBP

- 17 -

On 1: shot 35

SUSAN: Not so much the lock.
It's the opening mechanism.
The door's permanently locked.

IAN: Permanently! But there
must be some way. Doctor,
can't we break the doors down.

RUN B.P.I

DOCTOR WHO: And disturb the
field of dimensions inside
the Tardis? We dare not do
that. We couldn't have been
shut out more effectively.

BARBARA: The Sensorites!

DOCTOR WHO: Who else?

SUSAN: But why, Grandfather?
What do they want from us.

DOCTOR WHO: I don't know.
Why have they kept the other
two in captivity?

(CAROL SUDDENLY
STEPS TOWARDS
THEM A LITTLE
FROM HER
POSITION AT
THE OTHER END
OF THE CHAMBER)

36. 3 B 33° (Rocking)
LS of flight deck
(window R of
screen)

BOOM BL

CAROL: The Sensorites ... get
back. Get away!!!
GRAMS
Q R.P.2

(SUDDENLY THE
CHAMBER BEGINS
TO SWAY AND
ROCK.

(2 next)

- 17 -

JBP

- 18 -

On 3: shot 3 6

THERE ARE HIGH
PITCHED WHIRRING
SOUNDS ALTERNATING
AT DIFFERENT
LEVELS.

THEY ALL FIND
IT DIFFICULT
TO KEEP THEIR
BLANCE)

IAN in L.

IAN: We must get up to the BOOM A2
other end!

(THEY ALL
STRUGGLE UP
TO THE PILOT'S
CABIN)

Others in L

BOOM B1

DOCTOR WHO: What's happening.
Can't you keep control?

MAITLAND: (AS IF DAZED) I'm
powerless. The Sensorites
are stronger than I am ...

(DOCTOR WHO
STRUGGLES TO
BE BESIDE
MAITLAND)

37. 2 A 33° (rocking)
4-shot MAITLAND/
WHO/CAROL/IAN.

DOCTOR WHO: Which is the
parallel thrust?

CHANGE
TO STILL
B.P.
SLIDE 2

MAITLAND: (DAZED) Here.

DOCTOR: Velocity? Chesterton
find out the velocity.

38. 4 A 24° (rocking)
2-shot CAROL/IAN.

GRAMS
Q R.P.3

CAROL: Here.

IAN: It's way over the unit
mark, Doctor!

39. 2 D 33° (rocking)
4-shot a/b

MAITLAND: Don't try and
control the space craft. It's
suicide, I tell you!

(1 next)

- 18 -

On 2: shot 39

DOCTOR WHO: (SNARLING) Get
away!

(DOCTOR WHO
PUSHES MAITLAND
AWAY AND STARTS
WORKING THE
CONTROLS)

IAN: Doctor the velocity
needle's hitting the red

DOCTOR WHO: (TO MAITLAND)
Stabilisers!

(MAITLAND SWITCHES
ON SEVERAL
SWITCHES.

STOP ROCKING

THE SHUDDERING
AND SWAYING
STOPS)

At last. (TO MAITLAND) You
were rolling on your axis.

40. 1 C 33°
4-shot MAITLAND/
WHO/SUSAN/
BARBARA

SUSAN: Grandfather, look! B.P.
SLIDE 2

(SHE POINTS.

GRAMS
Q 9

SHOW
MOVING TOWARDS
A PLANET BATHED
IN A GLOWING
LIGHT)

BARBARA: We're heading straight
for it.

41. 4 A 16°
CU CAROL

CAROL: It's the Sense-sphere.

42. 2 A 16°
C 2-shot
MAITLAND WHO.

DOCTOR WHO: Maitland? Your
deflection vanes. (cont ...)

CHANGE BP
to SLIDE 3

JBP

- 20 -

On 2: shot 42

(MAITLAND COVERS
HIS FACE WITH
HIS HANDS)

DOCTOR WHO: (cont) Waitland!

MAITLAND: There. The white
panel. But it's useless ...
useless ...

DOCTOR WHO: We'll see about
that! Reading!

43. 4 A 24°
2-shot CAROL/
IAN

CAROL: Mach three, breaking
one.

IAN: Nineteen miles to the
nearest point of impact.

44. 1 C 16°
SUSAN L, window R.

CAROL: Closing fast.

SLIDE 3

(SHOW ZOOMING
TOWARDS THE
PLANET.

SHOW PLANET
RAPIDLY GROWING
IN SIZE)

SUSAN: Oh, Barbara,
Barbara ... We're going to
hit ... we're going to hit ...

45. 2 A 33°
4-shot MAITLAND/
WHO/CAROL/IAN

CAROL: Lifting slightly.
CHANGE
TO
MOVING BP

MAITLAND: We're on collision
course ... "2

DOCTOR WHO: Jet reverse!
Port. Now.

(CAROL PRESSES
A BUTTON AND
THERE IS A
LOUD WHOOSHING
SORT OF NOISE)

GRAMS
Q R.P.5

(4 next)

- 20 -

JBP

On 2: shot 45

- 21. -

IAN: Velocity still rising.

DOCTOR WHO: Jet Reverse.
Starboard. Now!

(CAROL PRESSES
ANOTHER BUTTON.

THERE IS A
SECOND WHOOSHING
NOISE)

CAROL: In creasing to Mach 4.

(4 next)

(On to page 22)

- 2. -

JR-F

- 22 -

On 2: shot 45

46. 4 A 24°
2-shot CAROL/
IAN

MAITLAND: What's that!

CAROL: Heading for point of
impact.

IAN: Altitude falling.

47. 2 A 33°
4-shot MAITLAND/
WHO/CAROL/IAN

CAROL: Mach four.

DOCTOR WHO: Barbara, See
that panel? System check.

MAITLAND: Yes.

DOCTOR WHO: Check
it please. Green light for
normal.

(BARBARA CLICKS
SEVERAL SWITCHES
UP AND THEN DOWN
AGAIN AND A
BUTTON LIGHTS UP
AND GOES OFF)

BARBARA: Green light on.

RUN
B.P.2.

DOCTOR WHO: Now. Boost
engines - forward thrust.

MAITLAND: I'll do it.

DOCTOR WHO: Now!

GRAMS
Q R.P.7

(MAITLAND PULLS
DOWN SWITCHES AND
FUSHES FORWARD A
ROW OF WHITE-
KNOBBED RODS.

THERE IS A ROAR
FROM THE JETS.

48. 1 C 16°
SUSAN/BARBARA L.
Window R.

(2 next)

- 22 -

On 1: shot 48

SHOW SENSE SPHERE
DISAPPEARING
BENEATH THEM.

DOCTOR WHO SITS
BACK IN HIS
CHAIR EXHAUSTED.

SHOW IAN'S FACE
COVERED IN SWEAT)

49. 2 A 16°
Single MAITLAND.

MAITLAND: Why ... couldn't I
do it?

(HE LOOKS DOWN AT
HIS TREMBLING
HANDS. HE COVERS
HIS FACE WITH
THEM AND SOBS)

FADE O UT

RECORDING BREAK - Keep running - reposition cameras

FADE IN

50. 1 D 33° 7. INT. COMPARTMENT ONE. /BOOM BL/
Group shot
BARBARA/SUSAN/
IAN/MAITLAND/
CAROL/WHO.
CHANGE TO
STILL B.P.
SLIDE 1

(RE-POSITION ACTORS.
IT IS SOME LITTLE
TIME LATER.

BARBARA AND SUSAN
MAY BE SEEN
ARRANGING SOME
FOOD PACKETS ON
THE FLOOR,
OPENING THEM AND
TAKING OUT THE
CONTENTS.

DOCTOR WHO AND
IAN ARE TALKING
TO CAROL AND
MAITLAND)

DOCTOR WHO: Do you feel better
now, my friend?

MAITLAND: Yes. My head is
much clearer.

(2 next)

On 1: shot 50

51. 2 A 24°
4-shot IAN/
MAITLAND/CAROL/
WHO.

DOCTOR WHO: I fancy that's the solution to this puzzle. These Sensorites have found some way to direct your brains.

IAN: Do you think they were deliberately trying to kill us all.

Push in as
IAN crosses

DOCTOR WHO: No, I don't. It was an exercise in fear and power.

CAROL: For some reason or other, your minds are not open to them.

52. 1 D 16°
2-shot
MAITLAND/WHO

DOCTOR WHO: But you found the power to resist/whereas Maitland here had all his power to resist taken from him.

53. 2 A 24°
Group shot

MAITLAND: I was afraid.

54. 1 D 16°
2-shot MAITLAND/
WHO a/b

IAN: No, you weren't. They just made you helpless.

55. 2 A 24°
4-shot MAITLAND/
IAN/CAROL/WHO.

DOCTOR WHO: Dangerous and cunning people. Yet there's something strange here. They frighten. They control. But they do not kill. Further, they feed you and keep you alive.

5 6. 1 D 33°
Group shot

IAN: I shall be glad when we get something to eat./How's it going?

BARBARA: All right. Coming up in a moment.

SUSAN: Iron rations, a la carte.

(2 next)

On 1: shot 56

CAROL: From the size of the stocks, they have been giving us their own food.

BARBARA: What about water, Carol?

CAROL: Down there, on the right.

BARBARA: Right.

(BARBARA AND
SUSAN GET UP

57. 2 A 24°
4-shot MAITLAND/
IAN/CAROL/WHO.

DOCTOR WHO: Have either of you ever seen one of these creatures?

(CAROL AND
MAITLAND LOOK
AT EACH OTHER)

(1 to F)

CAROL: John has.

IAN: Your other crew member.

MAITLAND: Yes. Our minerologist.

DOCTOR WHO: I'd like to talk to him.

MAITLAND: I'm afraid that's out of the question.

DOCTOR WHO: Why?

(1 next)

JR-F

- 26 -

On 2: shot 57

MAITLAND: I'd rather not talk
about it.

(IAN AND THE
DOCTOR EXCHANGE
GLANCES)

58. 1 F 24° /BOOM A2/

SUSAN'S &
BARBARA'S legs
cross shot.

Pull back with
them panning L
and up

Hold 2-shot.

BARBARA: I suppose she meant
the water was through here.
Let's try it.

SUSAN: No handle on the door.
I'll try this.

(SUSAN DRAWS A
BOLT AND PULLS.

THE DOOR STILL
STAYS CLOSED.

SUSAN PUTS HER
HAND ON ONE OF
THE WALLS,
PASSING IT OVER
A FLAT BULB IN
THE WALL.

GRAMS
Q R.P.12

THE DOOR OPENS)

That's funny. Oh, I see. It's
this ray Barbara. I must
have broken the connection.

BARBARA: Let's get the water.
I'm dying for a drink. (cont ...)

(THEY GO THROUGH
THE DOOR.

59. 2 C 24° /BOOM C1/

2-shot BARBARA/
SUSAN 8/9. IN T. CORRIDOR ONE

- 26 -

On 3: shot 59

BARBARA: (cont) Down there on
the right she said.

(THEY BEGIN
WALKING TOWARDS
THE FAR END OF
THE CORRIDOR.

Let them go L
Hold door & ray

Push in ashand comes
into shot

CAMERA IS ON
THE SHADOWS BY
THE DOOR THEY
HAVE JUST LEFT.

THERE IS A SMALL
LIGHT, SIMILAR
TO THE OTHER, ON
THE WALL THIS
SIDE OF THE DOOR.

A HAND COMES INTO
SHOT AND WAVES
SLOWLY AND
DELIBERATELY OVER
THE LIGHT,

GRAMS Q 10

GRAMS QRP 11

GRAMS Click

(CAMERA IS STILL
ON THAT CORNER
OF THE CORRIDOR
BY THE DOOR.

JOHN in R

THE FIGURE OF A
MAN APPEARS OUT
OF THE SHADOWS.

Pan him L.

HE HAS STARING,
UNBLINKING EYES.
HIS HAIR IS
WHITE AND HIS
HEAD LOOKS AS
THOUGH IT IS TOO
HEAVY FOR HIS
BODY. IT
CONSTANTLY LOLLS
FROM SIDE TO SIDE.

(4 nex t)

On 4: Shot 60

SUSAN: Hey, this is comfey.

BARBARA: Yes,

SUSAN: Oh, I don't know.

SUSAN CROSSES TO HER)

BARBARA: Ssh! Listen

(THEY BOTH LISTEN,
AND AFTER A FEW
MOMENTS -

THERE IS A SLOW
SHUFFLING SOUND.
GRAMS
Shuffling
footsteps

SUSAN RUNS TO
BARBARA'S SIDE.

THEY STAND IN
SILENCE WATCHING
THE OPEN DOOR
THROUGH WHICH
THEY ENTERED.

CAMERA IS ON
TILT ENTRANCE.

61. 2 A 33° 11. INT. COMPARTMENT ONE. / B OOM B1/

IAN: But don't you see, John
may be able to give us some
information.
CLOSE FLIPPER

On 2: sho t 61

CAROL: (CUTTING IN) I've told you, you can't see him.

DOCTOR WIO: You're both being very secretive.

(4 to C)

IAN: Where are the others? GRAMS
Q 11

(THE QUESTION IS INNOCENT ENOUGH)

BUT MAITLAND REACTS AS THOUGH HE'S BEEN STRUCK WITH A WHIPLASH.

HE SPINS ROUND AS DOES CAROL.

HE RUSHES TO THE LEFT SIDE DOOR AND WAVES HIS HAND OVER THE BEAM.

Pan them L

BOOM A 2

HE THEN PUSHES AT THE DOOR BUT IT DOESN'T BUDGE.

THERE IS A LOOK OF HORROR ON HIS FACE)

MAITLAND: We should have warned them.

(HE IS JOINED BY THE OTHERS)

IAN GRABS HIM BY THE ARM)

IAN: What is it? What's wrong?

CAROL: The door has been locked from the other side. quickly. They're in danger! We must get in from the other end!

GRAMS
Q 12

(4 next)

On 2: shot 61

GRAMS
Q 12

(CAROL AND MAITLAND
FOLLOWED FAST BY
IAN, RUSH THROUGH
THE RIGHT HAND
DOOR.

THE DOCTOR LEANS
AGAINST THE BULK-
HEAD, CONCERN AND
ANXIETY ALL OVER
HIS FACE)

Pan them R.

6 2. 4 C 33° 12. INT. CORRIDOR TWO / BOOM DL /

MAITLAND/
IAN/CAROL
running to cam.

CHANGE TO
MOVING B.P. 3
(THIS IS ANOTHER
CORRIDOR EXACTLY
LIKE THE FIRST.

MAITLAND, CAROL
AND IAN COME
RUNNING DOWN IT.

Pan them R to 3-
shot MAITLAND/IAN/
CAROL

MAITLAND WAVES HIS
HAND HOPELESSLY
OVER THE LIGHT,
BUT NOTHING HAPPENS)

MAITLAND: This is the other
way through.

CAROL: It's no use. The ray
has been jammed on the other
side.

(MAITLAND LEANS
HEAVILY AGAINST
A BULKHEAD,
COMPLETELY STRICKEN)

MAITLAND: . - I'm sorry.
- there's nothing we can do ...

(MAITLAND CANNOT
BRING HIMSELF
TO LOOK AT IAN)

IAN GRABS HIM
WITH BOTH HANDS)

IAN: Come on, out with it! -
What's in there?

MAITLAND: It's no use - no use.

(IAN THRUSTS
MAITLAND TO ONE
SIDE AND HAMMERS
ON THE DOOR.

CAROL TRIES TO
RESTRAIN HIM,
BUT HE WON'T
LISTEN)

CAROL: No - please ...

IAN: Susan! Barbara! Barbara!

(MAITLAND RALLIES.
HE GRABS IAN AND
HELPED BY CAROL THEY
PULL HIM
STRUGGLING AWAY
FROM THE DOOR)

IAN: (Cont) No! Let me go -
I must get to them.

(HE SUDDENLY
STOPS STRUGGLING
AND LOOKS HARD
AT MAITLAND)

(3 next)

IAN: (Cont) Are there -- Sensorites
in there ... ?

GRAMS
Q 13

(MAITLAND LOOKS
AT HIM AND TURNS
AWAY.

IAN TURNS
PLEADINGLY TO
CAROL, BUT SHE
TOO, AVOIDS HIM)

63. 3 D 33° 13. INT. COMPARTMENT TWO / SLUNG /

2-shot
BARBARA/SUSAN

JOHN in R f/g.

GRAMS
Q 14

(THE WHITE HAired
MAN APPEARS, HIS
MOUTH OPEN, EYES
STARING AND HEAD
LOLLING. HE
SEEMS GROTESQUE
IN THE HALF-LIGHT.

BARBARA GRIPS
SUSAN FIRMLY BY
THE ARM IN AN
ATTEMPT TO
ENCOURAGE HER)

(ABSOLUTELY TERRIFIED,
BARBARA AND SUSAN, STILL
CLUTCHING EACH OTHER,
ARE EDGING THEIR WAY
ROUND THE COMPARTMENT
TOWARDS THE CORRIDOR
THROUGH WHICH THEY
ENTERED.

THE WHITE-HAired MAN IS
GROPING AND STUMBLING
AFTER THEM. HE SUDDENLY
STOPS, HIS HEAD LOLLING
HIDEOUSLY.

HE TRIES TO SPEAK, AND
A MIERD MOANING SOUND
COMES FROM HIM.

JR-F

- 34 -

On 3: shot 63

HE TRIES AGAIN
WITH THE SAME
RESULT.

THEN HE SUDDENLY
LUNGES AT BARBARA.

SHE HAS HER WITS
ABOUT HER, AND
SLIPS AWAY AS HE
LURCHES AGAINST
THE END OF THE SEAT.

BOTH GIRLS ARE
NOW BY THE DOOR
TO THE CORRIDOR,
AND THEY SLIP
THROUGH IT
TOGETHER)

Pull back down
corridor as BARBARA
& SUSAN come through
door and move down
corridor

14. INT. CORRIDOR ONE.

ROOM C2
/SLUNG MIC

Pan R as they cross
to corridor door.

(THE CORRIDOR IS
STILL DIMLY LIT.

Pan with them.

BARBARA AND
SUSAN EDGE DOWN
IT, BOTH WATCHING
CONSTANTLY BEHIND
THEM.

GRAMS
Q R.P.14

SILHOUETTED
AGAINST THE
COMPARTMENT LIGHT,
THE WHITE HAired
MAN CONTINUES TO
FOLLOW, SHUFFLING
IN HIS FEARFUL
WAY DOWN THE
CORRIDOR. BUT
HE HAS DIFFICULTY
IN SEEING
PROPERLY, AND HIS
PROGRESS IS MUCH
SLOWER

BARBARA GRABS SUSAN AND
PULLS HER INTO COMPARTMENT 3

64.

4 D 33°

SUSAN & BARBARA
entering.

15. INT. COMPARTMENT THREE

/SLUNG

OPEN L
CORRIDOR DOOR.
SHUT COMP.2.
DOOR.

- 34 -

JR-F

- 35 -

On 4: shot 64.

(THIS IS SMALL
AND EMPTY, APART
FROM SOME PACKING
CASES STACKED UP
AGAINST THE BULK-
HEADS. ONLY A
LITTLE LIGHT
FILTERS IN FROM
THE CORRIDOR.

WITH THE SHUFFLING
CONTINUING IN
BACKGROUND, THE
GIRLS TRY TO SHIFT
ONE OF THE
PACKING CASES -
WITHOUT SUCCESS.

GRAMS
Shuffling
footsteps

THEY FLATTEN
THEMSELVES OUT
AGAINST A WALL
AND WAIT IN
SHOCKED SILENCE.

THE SHUFFLING
SOUND COMES MUCH
NEARER,
ACCOMPANIED BY
THE UNCANNY
MOANING.

GRAMS
Shuffling
footsteps

JOHN in L

THEN THE WHITE
HAired MAN
APPEARS IN THE
DOORWAY.
OBVIOUSLY UNABLE
TO SEE PROPERLY,
HE SLOWLY 'FEELS'
HIS WAY ABOUT
THE COMPARTMENT.

AS HE TOUCHES
THE WALL RIGHT
NEAR SUSAN, BARBARA
CLAPS HER HAND OVER
THE GIRL'S MOUTH TO
STOP HER SCREAMING.

65. 2 E 24°
2-shot CAROL/
MAITLAND

16. INT. COMPARTMENT ONE

- 35 -

On 2: shot 65

(MAITLAND AND CAROL)

CAROL: But we must find out
about John!

MAITLAND: We've been over this
a hundred times before, Carol.

CAROL: The other times were
different. The Sensorites made
our decision for us.

MAITLAND: As far as we know,
they still do.

CAROL: The Doctor and the
others showed us we can resist.
We can! It's only fear that
makes us weak, that's all.

MAITLAND: Maybe. But we mustn't
go in there, Carol. It'll be
dangerous.

CAROL: What you really is, I
mustn't go in there. You're afraid
for me, aren't you?

MAITLAND: I know what John means
to you.

CAROL: The last time I spoke to
him ... be didn't even know my
name. There aren't many tears
left. I want to see him. I must
know.

(SLIGHT PAUSE)

CAROL: ... besides, the two girls ..

(PAUSE)

- 35 B -

On 2: shot 65

Pull back to
Pos. B to take
in IAN R.

3-shot CAROL/
MAITLAND/IAN

MAITLAND: All right. Chesterton!

(IAN INTO SHOT)

IAN: Look, Maitland, you must get
that door open somehow.

MAITLAND: Yes. I'll have to cut
round the lock.

IAN: Well, come on then. Let's
get started.

MAITLAND: I'll get the machine rigged
up.

(MAITLAND OUT OF SHOT)

IAN: What are you both so
frightened of?

CAROL: Hohn's in there ... with
your friends. ... He and I were
going to get married when we got
back to earth.

(SLIGHT PAUSE)

The Sensorites attacked him far
more than Captain Maitland or me.
I had to sit by helplessly and
watch him getting worse and
worse.

IAN: They've taken over his mind
now?

CAROL: Yes.

IAN: What's it done to him? You
must tell me.

CAROL: He'll be frightened of
strangers. He may ... he may
become violent.

66. 4 D 33° 17. INT. COMPARTMENT THREE. /SLUNG/
2-shot BARBARA/
SUSAN.

(2 next)

- 35 B -

JR-F

- 36 -

ON 4: SHO T 66

17. INT. COMPARTMENT THREE.

(PUTTING HER
FINGERS TO HER
MOUTH TO INDICATE
THAT SUSAN SHOULDN'T
TALK, BARBARA PEERS
OUT, DOWN THE
CORRIDOR. THEN
SHE BECKONS SUSAN
TO FOLLOW HER)

67. 2 B 33° 18. INT. CORRIDOR ONE. /BOOM C2/
(Shooting through
door)
BARBARA/SUSAN L
JOHN R

- 36 -

(3 next)

On 2: shot 67.

(THEY COME OUT INTO THE CORRIDOR IN DEAD SILENCE AND THEY MOVE IN THE OPPOSITE DIRECTION TO THE WHITE HAired MAN.

SUDDENLY, TO THEIR HORROR - THE LIGHTS ARE PLUNGED FULLY ON.

As BARBARA & SUSAN
Turn

LIGHT CUE

68. 3 E 33°

2-shot BARBARA/
SUSAN

THEY TURN TO SEE THE WHITE HAired MAN HAS PULLED A LEVER HALF-WAY ALONG THE CORRIDOR.

GRAMS
Q 1 5

Pan BARBARA &
SUSAN L

MUMBLING, SHUFFLING, HIS HEAD STILL LOLLING, HIS ARMS OUTSTRETCHED, THE MAN MAKES WHAT IS TO BE HIS FINAL APPROACH TO THE TWO GIRLS.

THE GIRLS RUN TO THE DOOR THAT LED TO THE SECOND COMPARTMENT - THAT IS, THE 'CREW-QUARTER' COMPARTMENT - ONLY TO FIND IT IS NOW LOCKED.

JOHN in R f/g

THERE IS ABSOLUTELY NO ESCAPE THIS TIME.

AS SUSAN REALISES THIS, SHE BURIES HER HEAD IN BARBARA'S ARMS, HER BACK TO THE MAN.

Push in holding
H OHN R of frame
& GIRLS L.

BARBARA PLACES A HAND ON THE GIRL'S HEAD IN AN EFFORT TO STEADY HER.

AS THE MAN CONTINUES TO ADVANCE - BARBARA TURNS TO FACE HIM.

(1 next)

On 3: shot 68

STILL TERRIBLY
FRIGHTENED, SHE
DRAWS NEVERTHELESS
ON ALL HER HIDDEN
RESERVES OF
COURAGE. SHE IS
PROTECTIVE OF
SUSAN AS SHE WAITS
FOR THE INEVITABLE.

THE MAN REACHES
HER. HE LOLLS
AGAINST THE
BULKHEAD, STARING
AT HER WITH WIDE-
OPEN, BLAZING EYES.

THEN AN ASTONISHING
THING HAPPENS.

HE SINKS TO HIS
KNEES AND BOWS
HIS HEAD, AND
WHEREAS ABSOLUTELY
NO SOUND ISSUES
FROM HIS LIPS, HE
IS PLAINLY WRACKED
WITH A TERRIBLE
AND BITTER SOBBING.

BARBARA LOOKS AT
HIM IN COMPLETE
AMAZEMENT. SHE
IS TAKEN QUITE BY
SURPRISE, AND FOR
A MOMENT DOESN'T
MOVE. THEN SHE
SHAKES SUSAN.

STILL SHAKEN,
SUSAN TURNS SLOWLY,
AND IMMEDIATELY
BECOMES AS
BEWILDERED AS
BARBARA)

SUSAN: (AFTER A PAUSE) He's
crying!!

(THE GIRLS RELEASE
THEIR GRIP ON
EACH OTHER, AND
BAFFLED, THEY
STAND WATCHING.

69. 1 G 24°

JOHN over BARBARA'S
Shoulder

THEN THE MAN
SLOWLY RAISES HIS
HEAD.

(3 next)

JR-F

On 1: sho t 69

- 39 -

HE LOLLS IT AGAINST
THE NEAREST BULK-
HEAD. HIS EYES
ARE NOW SCREWED
UP AND WET, AND
HE STRETCHES OUT
A HAND TO BARBARA
AND SUSAN.

HE MAKES SEVERAL
EFFORTS TO SPEAK,
BUT ONLY MANAGES
TO MOAN.

THEN QUITE
SUDDENLY, WITH
REMARKABLE CLARITY,
HE MAKES HIMSELF
UNDERSTOOD)

70. 3 E 33° WHITE-HAIRED MAN: Who are you?
C 3-shot BARBARA/
SUSAN/JOHN

(BARBARA LOOKS
FROM SUSAN BACK
TO THE WHITE-
HAIRIED MAN)

THE MAN SHAKES
HIS HEAD WITH
HER, AND THERE
IS SOMETHING
INCREDIBLY
PATHETIC ABOUT
HIS ACTION.

THERE IS ACUTE
DISTRESS ON HIS
FACE AS HE TRIES
TO SPEAK AGAIN,
POINTING FIRST
AT BARBARA, THEN
AT SUSAN)

71. 1 G 24°
J OHN over
BARBARA'S shoulder You look like my sister.
a/b Have you come to help me?

(THIS TIME SUSAN
SHAKES HER HEAD.

(3 next)

- 39 -

On 1: shot 71

72. 3 E 33°

C 3-shot a/b

THE MAN, APPARENTLY
EXHAUSTED, SINKS
TO THE FLOOR AGAIN
AND RESUMES HIS
SILENT SOBBING.

BARBARA CANNOT
BEAR IT ANY LONGER,
FOR PLAINLY THIS
IS A HUMAN-BEING
IN DISTRESS.

SHE MAKES A MOVE
TO THE MAN BUT -

SUSAN CHECKS HER.

THE MAN LOOKS UP
AGAIN

(HE STARES
DESPERATELY AT
BARBARA, AS IF
WILLING HER TO
UNDERSTAND, AND
AT LAST SHE DOES)

BARBARA: Are you one of the
space crew - of this ship?

(THE MAN NCDS
QUICKLY THAT HE
IS. HE SITS
STARING AT THEM,
HOLDING HIS HEAD
IN HIS HANDS AND
ROCKING IT FROM
SIDE TO SIDE
QUITE DELIBERATELY.

AT FIRST, THIS
TOO, PUZZLES THE
GIRLS)

You're trying to tell us some-
thing - something else ...?
(cont ...)

(1 next)

(THE MAN NODS
AFFIRMATIVELY)

JR-F

- 41 -

On 3; shot 72

BARBARA: (cont) About your-
self ...?

(AGAIN THE MAN
NODS AFFIRMATIVELY)

SUSAN: Could he be saying -
that he's ill?

(THE MAN NODS MOST
EXCITEDLY THAT
THIS IS WHAT HE'S
BEEN TRYING TO
SAY. HE MAKES A
GREAT EFFORT TO
SPEAK)

73. 1 G 24°
JOHN o ver
shoulder a/b

WHITE-HAIRED MAN: Yes ... ill ...

(HE LOSES CONTROL
OF HIMSELF AGAIN
AND LIES HELP-
LESSLY ON THE
FLOOR.

74. 3 E 33°
C 3-shot a/b

BARBARA DOESN'T
HESITATE. SHE
KNOWS EXACTLY
WHAT SHE SHOULD
DO, AND SHE MOVES
TO THE MAN. SHE
CRADLES HIS HEAD
IN HER ARMS.

HE MANAGES TO
SMILE AT HER,
VERY FAINTLY)

BARBARA: You have nothing to
fear. We shall take care of you.

SUSAN: I wonder what happened
to him?

TELECINE 2 - CU CUTTER
(OO'36") SCO RIN G METAL
(in all)

75. 2 C 33° T 19. INT. COMPARTMENT ONE. /BOOM A2/
3-shot MATTIAND/
IAN/WHO.

(Tk next)

- 41 -

On 2: shot 75

(CAROL AND MAITLAND
ARE STANDING BY
THE LEFT DOOR,
THE ONE THROUGH
WHICH THE GIRLS
ENTERED THE
CORRIDOR BEYOND.

MAITLAND HAS CUTTER
IN HIS HAND.

W.L.

IAN: Where is the power coming
from for those blades?

TELECINE 3
CUTTER SCORING METAL
MAITLAND: Electromagnetics.
We should be through the lock soon.

76. 2 C 33°
3-shot
MAITLAND/
IAN/WHO
19A. INT. COMPARTMENT ON E.
IAN: That crew member of yours.
You say you haven't been near
him for months.

CAROL: It was dangerous, once
the Sensorites got at his mind.

Pan IAN R losing
cutting tool &
taking in CAROL

DOCTOR WHO: Can't you go
faster. Susan's in there!! GRAMS
Q R.P.8

(Q R.P.15
continues)

rewrite

On 2: shot 76

MAITLAND: Won't be long.

(MAITLAND SUDDENLY
LIFTS HIS HEAD.
HE SWITCHES OFF
THE CUTTER)

GRAMS
Q R.P.15
ENDS

DOCTOR WHO: What do you
think you're doing?

MAITLAND: Do you hear it?
I thought there was something
else.

IAN: What, that high pitched
buzzing. What is it?

(MAITLAND TURNS
TO CAROL)

MAITLAND: Sensorites!

CAROL: They must be near us.
That noise is caused by the
machines they
which guide them through
space. RUN
B.P.3

MAITLAND: (SNAPS INTO ACTION)
Carol - get back to your
instruments. Doctor! - would
you take the controller's seat?

Let CAROL out R.

DOCTOR WHO: (MOVING)
Anything but this dreadful
waiting.

Let WHO out R.

Pan IAN & MAITLAND IAN: But Barbara and Susan -
R - Push in and hold
IAN R of frame
WHO & MAITLAND
L of frame.

MAITLAND: We've no time now!
(cont)

On 2: shot 76

(CAROL AND THE
DOCTOR RUSH TO
THEIR DIFFERENT
SEATS.

BOOM BL

MAITLAND: (cont) Look for
glowing lights on the move about
the ship.

IAN: How will they attack us?

MAITLAND: They won't. Not in
the normal way.

IAN: Then how can you defend -

MAITLAND: You'll find out soon
enough! Look out there.

GRAMS
Q 16

(CAMERA SHOWS
WHAT THEY ARE
SEEING THROUGH
THE OBSERVATION
PANEL.

AT FIRST, ALL
THAT CAN BE
DISCERNED IS
THE USUAL SPACE
SKY, BUT THEN,
MOVING FAR IN
THE DISTANCE AT
RAPID SPEED, A
TINY PIN-PRICK
OF LIGHT CAN BE
SEEN)

There they are! See them
moving?

IAN: They're a great distance
off.

MAITLAND: It won't take them
long.

(3 next)

IAN: How long do you think?

On 2: shot 76

DOCTOR WHO: I don't know.
They must have made the journey once already. They were here, remember. They took the opening mechanism from the door of my ship.

IAN: And took it down to their planet.

Push in fav.
WHO

DOCTOR WHO: And now they're coming back and with what orders, I wonder. To take over our minds? Or to kill us.

77. 3 E 33° 20. INT. CORRIDOR ONE. / BOOM C2/
CHANGE TO STILL
B.O.SLIDE 1

(THE TWO GIRLS
ARE STILL NURSING
THE SICK MAN.

BARBARA SUDDENLY
COCKS HER HEAD
ON ONE SIDE)

BARBARA: Can you hear that?

(SUSAN LISTENS
FOR A MOMENT)

SUSAN: Yes, it's coming from outside.

(THE WHITE HAired
MAN STRUGGLES TO
HIS FEET AND LEANS
AGAINST THE BULK-
HEAD)

BARBARA: You must rest. There is nothing wrong.

(2 next)

On 3: shot 77

(THE WHITE-HAIRED
MAN TRIES TO
SPEAK, AND
FINALLY MANAGES TO)

WHITE-HAIRED MAN: I - I -
protect you.

(BARBARA AND SUSAN
EXCHANGE PUZZLED
GLANCES:

BARBARA REPLIES
MORE TO PACIFY
THE MAN THAN
ANYTHING ELSE)

BARBARA: All right. You protect
us.

(THE WHITE-HAIRED
MAN 'GATHERS' THEM
BOTH BEHIND HIM
WITH GREAT EFFORT,
AS THOUGH EXPECTING
AN ATTACK IN THE
CORRIDOR)

78. 2 D 24° 21. INT. COMPARTMENT ONE. /BOOM BL/
CU MAITLAND'S
Hand.

Pan up to MAITLAND
& pull back to POS.
A taking in WHO
I then IAN R

(CAROL in b/g)

(IAN AND MAITLAND
ARE NOW STANDING
BY DOCTOR WHO,
WHO IS AT THE
CONTROLS OF THE
SHIP.

CAMERA IS ON
EACH MAN ONE BY
ONE.

SWEAT IS TRICKLING
FROM THEIR FACES
AS THE TENSE
SECONDS TICK BY)

(4 next)

On 2: shot 78

IAN: Wouldn't it be better if you moved the ship?

MAITLAND: Where to? As we know, we just can't escape this area of space.

IAN: All the same ...

MAITLAND: (CUTTING IN) Anyway, we're not going to be destroyed. Had the Sensorites intended that, they could have done so long ago.

IAN: Well, if that collision course was meant as a friendly gesture, I'd hate to be their enemies!

79. 4 A 24°
Single CAROL

CAROL: They wouldn't really have tried to crash us. They keep on playing this game of nerves.

(DOCTOR WHO IS
DEEP IN THOUGHT)

80. 2 A 24°
WHO/IAN
CAROL B/g
A/B

DOCTOR WHO: Listen, what is that noise?

(THERE IS DEAD
SILENCE FOR A
MOMENT, THEN
FROM AFAR OFF
THERE COMES A
WHISPERING SOUND
THAT INCREASES
IN CRESCENDO.
IT IS SOFT, AS
WITH THE WIND
IN THE TREES.

GRAMS
Q R.F.9

(1 next)

JR-F

- 48 -

On 2: shot 80

IAN DARTS A
QUESTIONING
LOOK AT MAITLAND)

INTERFERENCE ON SCANNERS

81. 1 F 16⁰ /
Scanners L
CAROL R

MAITLAND: Yes, we always hear
that.

82. 2 Y 16⁰ /
As IAN moves
across faces
pushing in
END o n CU IAN.

CAROL: Interference now on all
our scanners.

MAITLAND: Remember - all of
you - no violence unless the
Sensorites show it first.

IAN: Why - no violence? We
surely have to protect ourselves?

DOCTOR WHO: Chesterton, it's
the mind they attack. So we
must presume the brain is all
important to them. Let our
intelligence be our defence.
And attack!!

(1 to B)

(THE 'RUSHING'
NOISE SUDDENLY
STOPS. THERE IS
AN UNCANNY
SILENCE)

CAROL: I can sense them about
us, now.

Pan IAN & push in

IAN IS UNCOMFORTABLE
AND SHAKES HIS
HEAD TO STEADY
HIMSELF.

THE DOCTOR IS
STARING IMPERIOUSLY
AT THE OBSERVATION
PANEL.

CAROL IS WATCHING
HER INSTRUMENTS.

(1 next)

- 48 -

On 2: shot 82

IAN TURNS TO
GLANCE OUT OF
THE OBSERVATION
PANEL. AT ONCE,
A LOOK OF FEARFUL
SHOCK COMES OVER
HIS FACE.

HE PUTS A HAND
UP TO HIS EYES AND
A MURMUR OF ANGUISH
ESCAPES HIM IN THE
OTHERWISE COMPLETE
SILENCE)

83. 1 B 16° IAN: Doctor! Doctor!!! /
IAN L f/g
SENSORITE R

GRAMS
Q 17

(CAMERA SHOWS WHAT
IAN IS SEEING.

A CREATURE IS
LOOKING INTO THE
SHIP. IT HAS A
HUGE, BULB-SHAPED
HEAD, VERY WIDE AT
THE TOP, IT IS
INDEXED A FEARSOME
CREATURE)

SUP. SLIDE Next Episode
The Unwilling
Warriors.

FADE SLIDE

MIX

ROLLER

Starts Dr. Who William Hartnell
End. Designer ... Raymond P. Cusick

MIX

SLIDE - Producer Verity Lambert

MIX

SLIDE - Directed by Mervyn Pinfield

FADE OUT